DOCUMENT RESUME

ED 395 859 SO 025 952

AUTHOR LaBarge, Dorothy
TITLE From Drawing to Print: Perception and Process in Cape Dorset Art.
INSTITUTION Glenbow Museum, Calgary (Alberta).
REPORT NO ISBN-0-919224-53-9
PUB DATE 86
NOTE 103p.; Photographs of the artists may not reproduce clearly.
AVAILABLE FROM Glenbow Museum, 130 9th Avenue S.E., Calgary, Alberta T2G 0P3, Canada.
PUB TYPE Books (010) -- Guides - Classroom Use - Instructional Materials (For Learner) (051) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052)

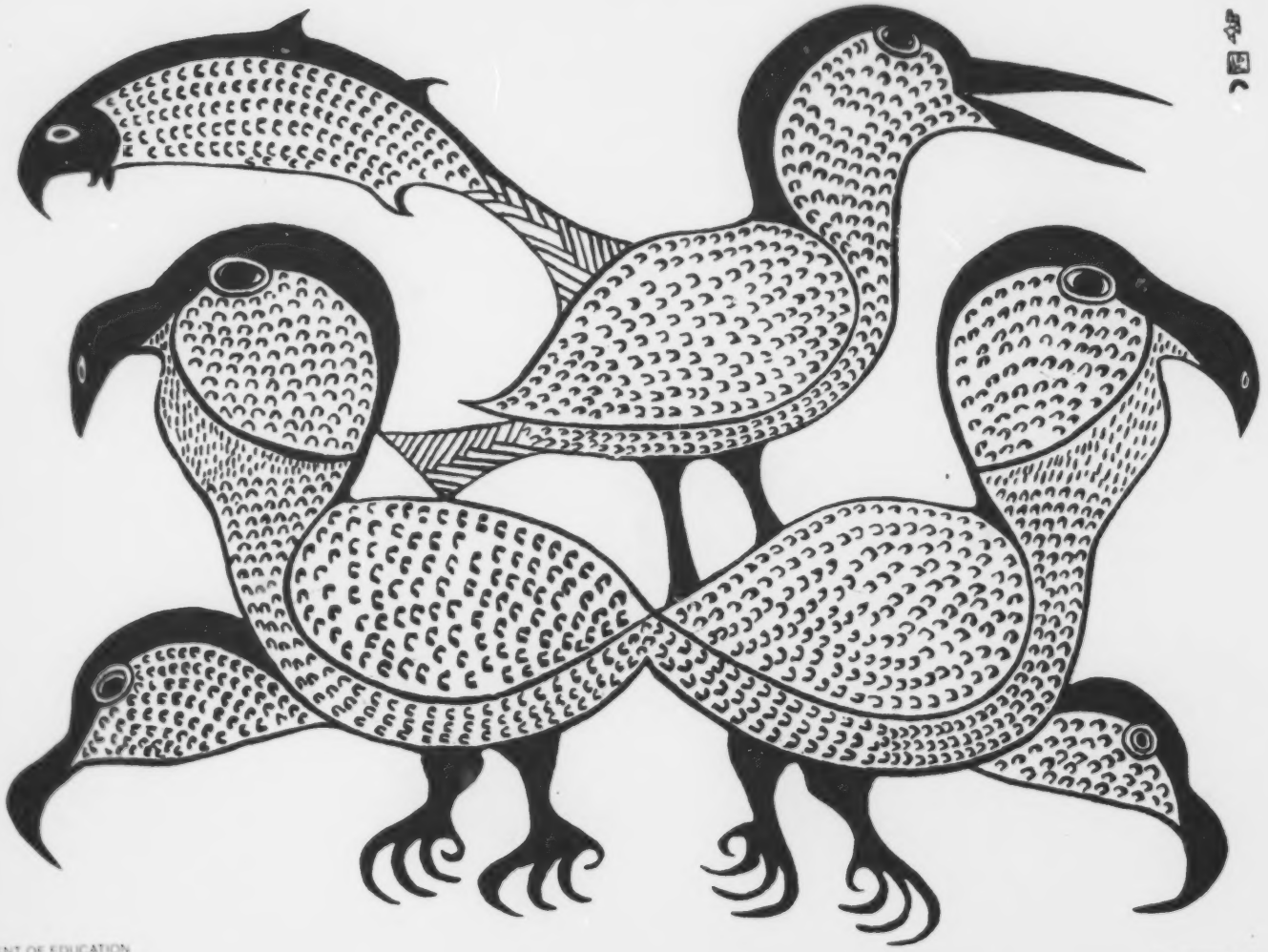
EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS American Indian Culture; American Indians; *Art; *Artists; Beliefs; *Canada Natives; Community Education; Community Role; Cultural Context; Eskimos; Foreign Countries; Freehand Drawing; Government Role; Graphic Arts; *Print Making; Tribally Controlled Education; Visual Arts
IDENTIFIERS *Baffin Island; Canada; *Inuit Art; Stencils; Stonecuts (Printing)

ABSTRACT

Since the early 1950s when artist and government administrator, James Houston, invited groups of Inuit to draw on paper, a treasury of Inuit drawings and prints have been produced. This publication explores the relationship between the artists' drawings and their finished prints during 1960-1965 print program at Cape Dorset, Alberta, Canada. The artists discuss the meaning of their work as a function apart from the aesthetic image. Stonecut, stencil and print techniques are described and discussed. Reproductions of drawings and prints by Cape Dorset Inuit artists, Kiakshuk, Pitseolak Ashoona, Parr, Kenojuak Ashevak, and Padluq Pudlat (Pudlo), are presented. Brief biographies of these artists and printers, Lukta Qiatsuk, Eegyvadluk Pootoogook, Iyola Kingwatsiak, and Kananginak Pootoogook, are given. A bibliography and exhibition catalogue listing conclude the document. (NP)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 395 259



SO 025 952

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

From Drawing to Print

Perception and Process in Cape Dorset Art

Dorothy LaBarge • Glenbow Museum

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN OTHER THAN PAPER COPY HAS BEEN GRANTED BY

Donna Livingstone

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

BEST COPY AVAILABLE

From Drawing to Print

Perception and Process in Cape Dorset Art

Dorothy LaBarge
Glenbow Museum • Calgary, Alberta, Canada

This publication has been produced by the
GLENBOW MUSEUM, CALGARY
with the assistance of
THE CANADA COUNCIL,
in conjunction with the exhibition,
May 31 – September 21, 1986.

© Glenbow-Alberta Institute, 1986
All rights reserved.
Printed in Canada.
ISBN 0-919224-53-9
Glenbow Museum
130 – 9th Avenue S.E.,
Calgary, Alberta
Canada, T2G 0P3

Cover:
Kenojuak Ashevak
Detail from *Birds in Blue*, 1963
printer: Iyola Kingwatsiak
stonecut print
cat. no. 47

Contents

Acknowledgements . . . *five*

Introduction . . . *seven*

Putting Pencil to Paper . . . *eleven*

The Drawings . . . *fifteen*

Years of Experiment . . . *twenty-three*

Stonecut and Stencil Techniques . . . *thirty-one*

From Drawing to Print . . . *thirty-five*

Conclusion . . . *thirty-nine*

Biographies . . . *forty*

Notes . . . *forty-three*

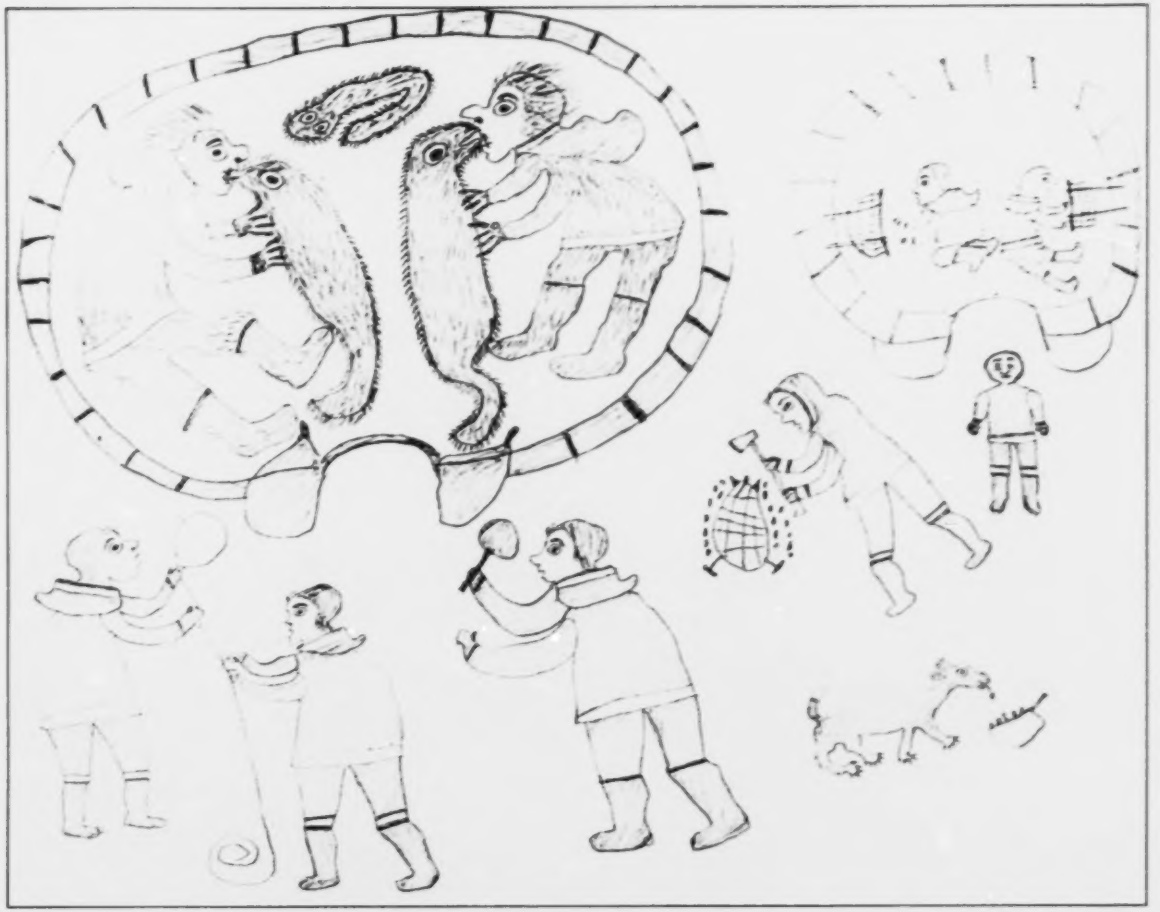
Bibliography . . . *forty-three*

Catalogue Listings . . . *forty-four*

● *Cape Dorset, Baffin Island, Canada*

BEST COPY AVAILABLE

Kiakshuk
Untitled, c.1961
graphite
drawing for *Spirits (Tornaqs) Devouring Foxes*, 1961
cat. no. 6



Acknowledgements

This exhibition would not have been possible without the kind and energetic assistance of many organizations and individuals. Terrence Ryan and staff of the West Baffin Eskimo Co-operative provided research assistance and hospitality over a foggy research sojourn in Cape Dorset. The co-operative lent half of the works in the exhibition. Patricia Ryan, of Dorset Fine Arts, Toronto, passed on much valuable information about the drawings and about the master printers of Cape Dorset. The National Museum of Man generously loaned a number of prints, undertaking time-consuming conservation treatment to ready them for exhibition. Indian and Northern Affairs Canada also loaned prints essential to the exhibition, and provided technical and research support. To Odette Leroux and Harry Martin of these two institutions respectively, I am particularly indebted.

I would like to thank the Board of Governors and Duncan F. Cameron, director, for their support of the project.

I also wish to offer a special thanks to Patricia Ainslie, Assistant Curator of Art, Glenbow Museum, who supported, from the very first, the concept of this exhibition, and whose valuable counsel was of great help to me in carrying the exhibition through to completion. Many other members of the Glenbow Museum staff contributed significantly to the mounting of this exhibition. Rick Budd co-ordinated the production of the catalogue, which was designed by Cathie Faren and typeset by Luana Russell. Christopher Jackson and Maeve Spain proofread the manuscript. The photographs were taken by Ron Marsh; Maeve Spain co-ordinated the photography. Pam Smith, assisted by Linda Kurtz, organized the shipping of works to Glenbow. The works were matted by Tawny Kohut and framed by Terry Hagen.

The Canada Council has given generous financial support for this exhibition and catalogue.

Dorothy LaBarge
Guest Curator, Ottawa

Kiakshuk
Spirits (Tornaqs) Devouring Foxes, 1961
printer: Lukta Qiatsuk
stonecut print
cat. no. 5

Introduction

Since the early 1950s when artist and government administrator James Houston invited a puzzled, but compliant group of Inuit to put pencil to paper, the Cape Dorset co-operative has amassed a collection of more than 100,000 drawings. The researcher fortunate enough to travel to the remote Baffin Island community to view this treasure of drawings first-hand cannot help but be overwhelmed. There is an exhilarating sense of discovery in the spontaneity of the drawings, their wealth of iconographic detail and the range of stylistic expression within any given artist's *oeuvre*. One also experiences a sudden recognition that the world has had only the merest glimpse of the work of these prolific artists. These observations give rise to questions about the relationship between Cape Dorset drawings and the prints that resulted from them, and the long-term effect of the print programme on the development of the artists involved. To what extent has printmaking in the community of Cape Dorset actively shaped its graphic aesthetic as we see it today?

Except for Jean Blodgett's thorough and scholarly monograph *Kenojuak*,[1] few close comparisons have been made between related Cape Dorset drawings and prints. Seldom have they been exhibited side-by-side. The current exhibition studies the interrelationship between the drawings and prints during the early period of the printmaking programme in Cape Dorset from 1960 to 1965. Selected drawings by five Cape Dorset "old masters" – Kiakshuk, Pitseolak Ashoona, Parr, Kenojuak Ashevak and Padluq Pudlat (Pudlo) – are examined beside their companion prints, produced by Iyola Kingwatsiak, Eegyvadluk Pootoogook, Kananginak Pootoogook and Lutka Qiatsuk. The analysis aims not only to shed light not only on the dynamics of the print studio in the early years of its evolution, but also, by going to the original drawings, to provide an opportunity to investigate the development of the artists during a period in which the formal artistic vocabularies and drawing techniques of Cape Dorset were just emerging. Furthermore, it offers insights into the decisions and influences that shaped Cape Dorset graphics as a contemporary art form.

Houston not only introduced printmaking to Cape Dorset, but also a method based on traditional Japanese printmaking. Integral to this tradition is the division of the process between an original artist who makes a drawing, and a printmaker who produces a print from the artist's work. This naturally leads to two parallel yet connected streams of artistic expression, separated by the demands of the different media in which artist and printmaker work. In the 1960s an attempt was made to bridge the gap between the expressive differences of drawing and printmaking, as well as between artist and printmaker, by introducing engraving techniques through which the original artist's concept could be more directly translated into a print. It met with limited success. Despite the short-comings of stonecutting and stencil techniques in capturing the subtler qualities of an original drawing, the artists

Padluq Pudlat (Pudlo)
Untitled, c.1963
graphite
drawing for *Eagle Carrying Man*, 1963
cat. no. 36

Padluq Pudlat (Pudlo)
Eagle Carrying Man, 1963
printer: Iyola Kingwatsiak
stonecut print
cat. no. 35

and printmakers seemed more comfortable with those techniques.

This exhibition confines its study to works produced between 1960 and 1965. With a few exceptions, the original drawings for prints made before 1960 have been lost. The following half-decade was a critical time during which the artists involved were developing pictorial symbols and seeking solutions to formal problems. For some of the artists this period marked their greatest artistic growth. At the same time, the printmakers were coming to terms with newly introduced materials and processes, pushing stonecut and stencil techniques to their technical limits. The dynamics of the printshop became firmly established during those five years.

This artistic activity occurred against a backdrop of enormous cultural and social upheaval. It was a time during which most of the artists moved from their traditional camps and took up permanent residence in the community of Cape Dorset. Between 1960 and 1966, Cape Dorset grew from a population of a few white administrators and a handful of Inuit, to a community of some sixty families.[2] The transition from camp to settlement was accelerated by the establishment of schools in larger communities and the growing difficulties of living off the land.

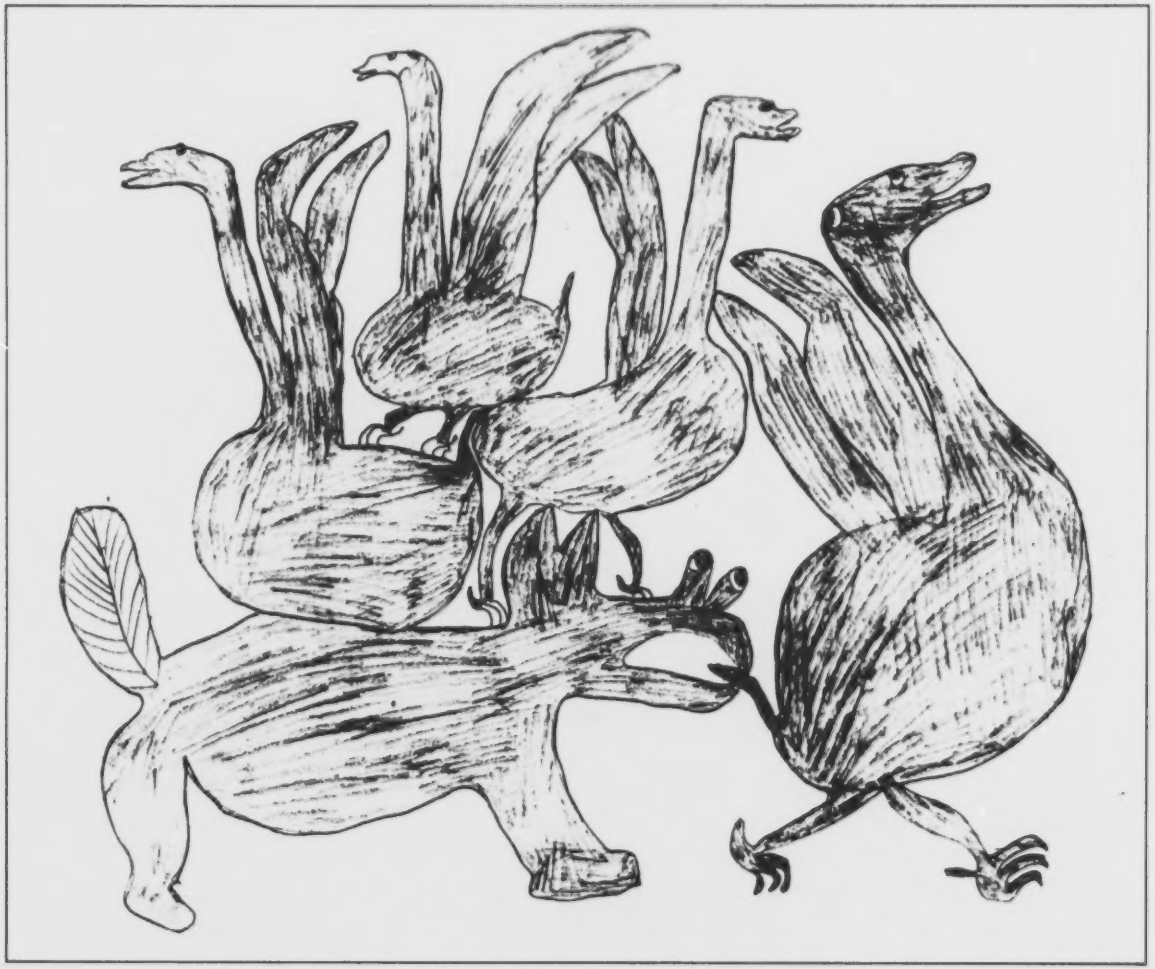
Putting Pencil to Paper

It is impossible to determine the individual drawing experience of Cape Dorset artists prior to Houston's arrival. Certainly, drawing materials had been informally introduced to the Inuit by missionaries and ethnologists before the twentieth century. Inuit drawings collected by anthropologist Franz Boas, Knud Rasmussen, Diamond Jenness, filmmaker Robert Flaherty, and others are extant. It has been postulated that the first drawings executed in the Cape Dorset area were by Noogoosweetok, for Robert Flaherty in 1913 at camp Amadajuak.[3]

James Houston reported the familiarity of the Inuit with drawing materials when he arrived in the area: "...I made sketches, but right away somebody would take the book from my hand, turn it over and make a drawing of me."[4] Houston claims that Niviaksiak and Kiakshuk were drawing before his arrival in Cape Dorset in 1951.[5]

Exactly when Houston began to collect drawings is unclear. Pitseolak Ashoona indicated that it was two years after his arrival in the community, though she herself did not draw until just before Houston's departure in 1961.[6] Terry Ryan, who was artistic adviser in the print studio from 1960, recalled that Pitseolak, Kenojuak, Lucy and others did not begin to draw until after 1960, when materials were systematically distributed in the hope of accumulating a bank of images for use in the print studio.[7] Kenojuak, the first Cape Dorset woman to draw, had only one print, *Rabbit Eating Seaweed*, in the 1959 collection of prints. Its design was derived from an appliquéd handbag.[8] It is probable that Houston had been collecting drawings only sporadically before 1960, and not necessarily for use in printmaking. The 1959 collection appeared, then, before most of the artists who became part of the Cape Dorset co-operative had begun to draw. The print studio was in full swing before these artists had found their feet as draughtsmen. In effect, printmaking predated drawing as a form of expression in Cape Dorset.

Houston's claim that "everybody felt capable in the whole village. Everybody felt totally capable of making drawings,"[9] is at odds with the accounts of Pitseolak Ashoona who recalled being "scared" to take her first drawing to Houston.[10] Kenojuak Ashevak, destroyed the first drawing she made.[11] One might conclude that the Inuit were confident when asked to draw as a method of communicating, but that producing a drawing as a product for sale was another matter. This no doubt affected their work from the beginning, as did the co-operative's policy of purchasing all drawings, regardless of quality. Limited work space also influenced the long-term development of these artists. At first, artists carried rolls of paper and graphite pencils back to their camps, where they drew in the tent, the snowhouse or in the open air. Later, once established in permanent residence in Cape Dorset, they had to work in crowded living quarters amid the distractions of family life. The examples of work from the print studio



Pitseolak Ashoona
Untitled, c.1963
graphite
drawing for *Wolf Chasing Geese*, 1963
cat. no. 16

must also have had an influence on the work of the artists. They would no doubt have viewed prints during signing sessions, and many of them are reported to have preferred the prints to the original drawings.[12]

The art directors' response to works brought in by the artists must also have made its mark. Ryan said that no artist was ever discouraged from drawing, but that some stopped because their work was not suitable for reproduction as prints.[13] Finally, the effect of the exposure these artists had to western aesthetic conventions through books and magazines is unknown. It is reasonable to assume that by 1960 even many of those living in camps had seen magazines. For example, Alma Houston described the snowhouse of Osoetuk in 1951 as "papered with fresh looking pages from newspapers and magazines."[14] It is possible that photography had a great impact on the graphic style of Inuit artists in Cape Dorset. The area had its own serious photographer in the person of Peter Pitseolak.

Whatever the initial impetus, it is evident from the early drawings that Cape Dorset artists were soon tackling this new medium with passion and originality. Drawing immediately opened up opportunities for storytelling, documentation, and developing iconographic detail that had never been possible in sculpture. It was more than a response to Houston's invitation to "draw the old ways,"[15] that led graphic artists to turn almost universally to representation of traditional life at a time when only the remnants of the old lifestyle remained. For many, the very act of drawing was a catharsis, a means of "recalling and feeling once again the old ways."[16] The act of creating was a *process* whereby Inuit artists came to terms with their material and spiritual culture.

The importance of process, and the relative unimportance placed on the end product was eloquently expressed to James Houston: "The Inuit say: 'The art is nothing, *you* are the work of art.' "[17] Subject matter was all-important. Kananginak Pootoogook once expressed puzzlement at the southern interest in style over content: "A white man, if he is going to buy a carving, buys it purely by the appearance of the carving. The white people do not consider the meaning of the carving, simply the appearance of the carving."[18] Style, for Inuit artists, was important only in so far as a work succeeded in imitating, or producing an accurate "likeness" of reality.[19] This prevailing realist aesthetic has been documented by many researchers: "Almost invariably, what the Eskimo values is realism and verisimilitude."[20] This *concentration* on accuracy and detail in recording the traditional lifestyle and the tangible world is found in Cape Dorset drawings, even more so than in its carvings, especially in the work of artists such as Pitseolak and Kiakshuk.

For five years, Cape Dorset artists worked exclusively with graphite. The medium did not pose major technical difficulties and lent itself to detail, a certain tidiness of form, and direct expression. With few exceptions, these artists concentrated on line rather than on texture. Though there was little or no

BEST COPY AVAILABLE

exchange of ideas or methods between graphic artists when they worked in the camps up to the mid-1960s, it is interesting to note the almost universal early practice of "filling-in" the form with solid pencil. This technique appears to be less an attempt at three-dimensional shading than an interest in giving the form weight on the page. It might be seen either as an influence from sculpture or appliqué, or an awareness, in graphic terms, of the existence of objects in space, and of the "three-dimensional" possibilities of the medium. It may also be evidence of frustration with the medium experienced by some artists, especially those who also carved.

In 1981, Houston recalled a preference among the Inuit to force their material: "I am speaking now of a time exactly 31 years ago today... They did not make pencil drawings. They felt that a pencil going over a thing was a terrible experience for them. Because of a thousand years of experience, they liked to dig into an object like an engraver. So they were terrific engravers and terrible drawers."[21] Whatever the reason, this filling-in or silhouette technique allowed a natural transfer of the drawings into stonecut and stencil prints, which were most successful with simple, solid forms.

Because drawings were seldom dated in the early years, tracing the development within an artist's work in this five-year period must be based on stylistic clues, dating of catalogued prints, and the assurance each artist gained with the medium. A futher limitation to the study is the accessibility of drawings; many of the original works used for prints have not been located within Cape Dorset's vast collection.

The Drawings

Kiakshuk

Until his death in 1966 at the age of seventy-eight, Kiakshuk produced approximately 650 drawings. They fall into five principal subject areas: camp life, social life, creatures of the sea, spirit creatures, and hunting – principally for caribou. It is clear that Kiakshuk was drawing long before the launching of the graphics programme, given the confidence and proficiency of the drawings collected by Houston and Ryan in the early 1960s. He quickly progressed from sketches in which forms were randomly placed on the page, to attempts at creating scenes.

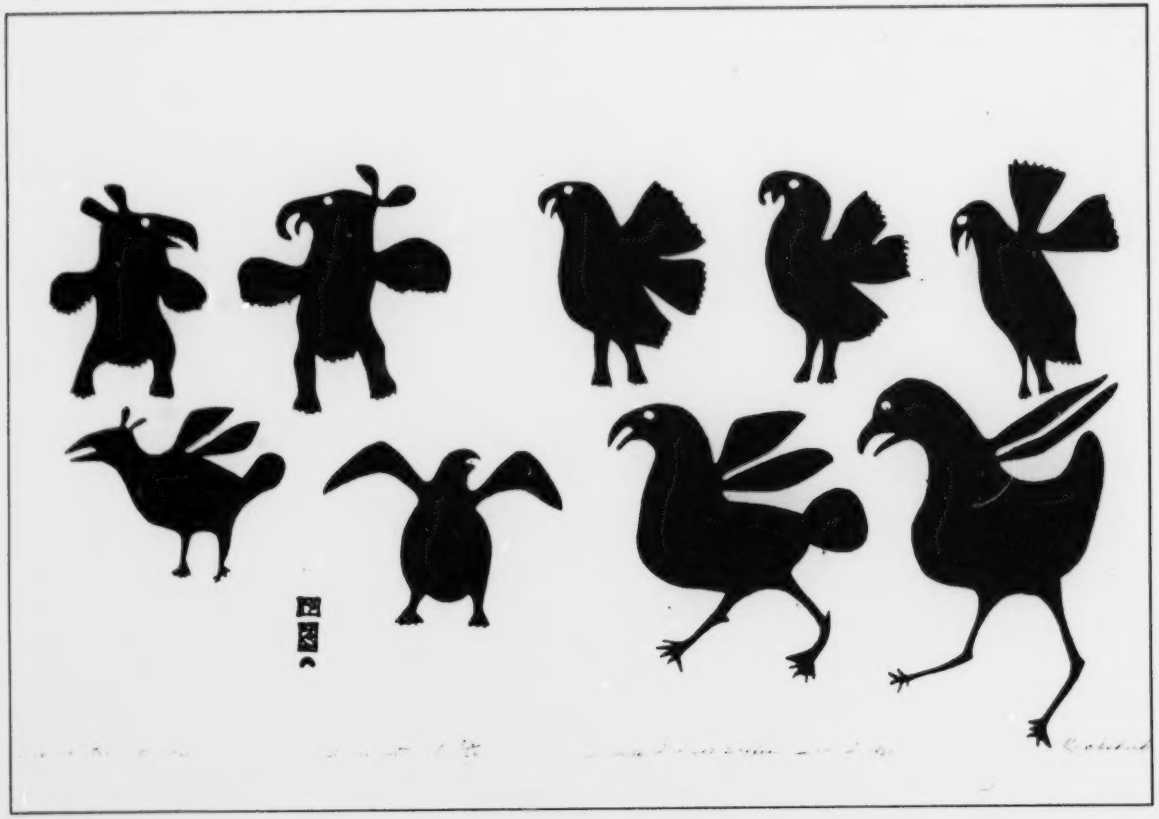
Kiakshuk was, above all, a chronicler of traditional Inuit life. In terms of historical value, his iconographically rich drawings are the Inuit counterpart of paintings executed by Europeans recording life in Canada in the late 18th and early 19th centuries. Costumes, hair styles, weapons, the construction of tents, are rendered in great detail. The cultural transition did not go unrecorded: Inuit are seen using southern furniture, carving sculptures, square dancing, unloading cargo from the sea lift and laying gravel around buildings in the community.

However, Kiakshuk's works do more than record the old ways with faithful detail. In some drawings, the energy and intensity of his figures as they go about the seasonal tasks of scraping skins, setting up camp or making kayaks, capture not only the complexity and refinement of the material culture of this industrious society, but the fundamental spiritual force motivating it. In others, the ordering of pictorial elements into rows, which seems to be more an effort at cataloguing objects than at conveying a sense of perspective, as well as confrontation of the viewer by static, staring figures, have both a ritual quality and an overwhelming sense of a cosmic order. However, when Kiakshuk turns from the serious business of survival to depiction of social life, an irrepressible humour surfaces. In one marvelous series, he captures the fever and personality of square dancers.

From the beginning, Kiakshuk was conscious of the margins of the paper, and respected a single orientation of the page. His early figures were hieroglyphic-like, and even though he gradually incorporated greater detail and personality into his work, the forms remained essentially schematic.

Kiakshuk's work suffered more, perhaps, than that of the other artists represented in this exhibition, in the translation from drawing to print. His nervous line, which gives a distinctive humour and energy to his figures could not be captured by the stonecut or stencil medium, each of which tends to simplify line and form. His sensitively drawn figures often became blockish and heavy when rendered in print form. Many important works were passed over, probably because it was impossible to reproduce their detail in these media, and so the prints provide an incomplete and unsatisfactory picture of the style and subject matter of Kiakshuk's work.

Kiakshuk
Untitled, c.1960
graphite
drawing for *Nine Arctic Birds*, 1960
cat. no. 2



Kiakshuk
Nine Arctic Birds, 1960
printer:
Eegyvadluq Pootoogook
stencil print
cat. no. 1

Pitseolak Ashoona

Pitseolak Ashoona, the oldest and most prolific graphic artist in Cape Dorset, produced more than 7,000 drawings before her death in 1983 at the age of seventy-nine. She was strongly influenced by Kiakshuk's work. She explained: "Because Kiakshuk was a very old man, he did real Eskimo drawings. He did it because he grew up that way, and I really liked the way he put the old Eskimo life on paper... I began to think, maybe someday I can be like Kiakshuk."[22]

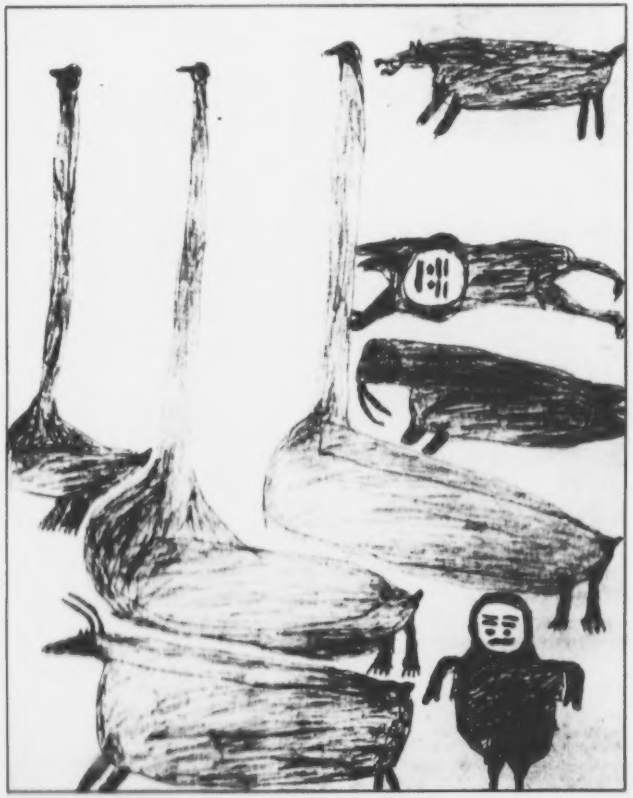
Pitseolak shared Kiakshuk's interest in the details of traditional life, though her drawings were more humorous and anecdotal, and explored a much broader range of subjects. They often incorporated personal events from her own life. Frequently, she employed two points of view simultaneously to convey more information. Her early compositions were tentative works in small, simple, horizontal formats, with large figures squeezed onto the page (*Mother Birds Protecting Young*). As her confidence grew, Pitseolak attempted more complex compositions with freely-drawn figures, whose exhuberance was more successfully translated into prints than was Kiakshuk's (*Perils of the Sea Traveller*). What Pitseolak's figures lacked in formal control, they gained in spontaneity and *joi de vivre*. Her works were truly a celebration of the old ways.

Pitseolak's forms are filled-in, often with heavy over-drawing in the outlines as Kiakshuk's were. At an early stage, she displayed an interest in landscape as a formal or compositional element (*Caribou Hunt*), and a predilection for surface detail, especially in the figures of birds and animals (*Wolf Chasing Geese*). She also demonstrated a desire to set her figures in a three-dimensional space. Her decorative works (*Mother Birds Protecting Young*) experiment with abstract form, and display an innate sense of balance, though one slightly less refined than that of Kenojuak. In the early years, Pitseolak and Pudlo, while exploring very different realities, led Cape Dorset artists in the richness and astonishing range of subject matter they treated.

Parr

Parr was sixty-eight years old when he began to draw at Terry Ryan's invitation. In the nine years before his death in 1969, he produced more than 2,000 drawings. Parr achieved greater expressive quality in his use of graphite than any other artist. At first he filled in his forms solidly with pencil; later he relaxed his line to a kind of scribble. This quality gained force in its translation into stonecut. The figures, which struck his peers as amusing and childish, have a primitiveness and monumental simplicity for the southern viewer. Parr arrived at a small range of formal solutions to drawing figures; whales, dogs, walrus became interchangeable, humans were constructed of squares and rectangles like building blocks, their arms truncated. Static figures, arranged in tiers with no regard for the paper margins, took on a symbolic significance. In works such as *Geese and Intruders*, he employed two points of view, with the birds and animals in profile, and the human figures in the upper right clinging to the bird's neck seen from an

BEST COPY AVAILABLE



40

Parr
Untitled, c.1962
graphite
drawing for *Geese and Intruders*, 1962
cat. no. 20

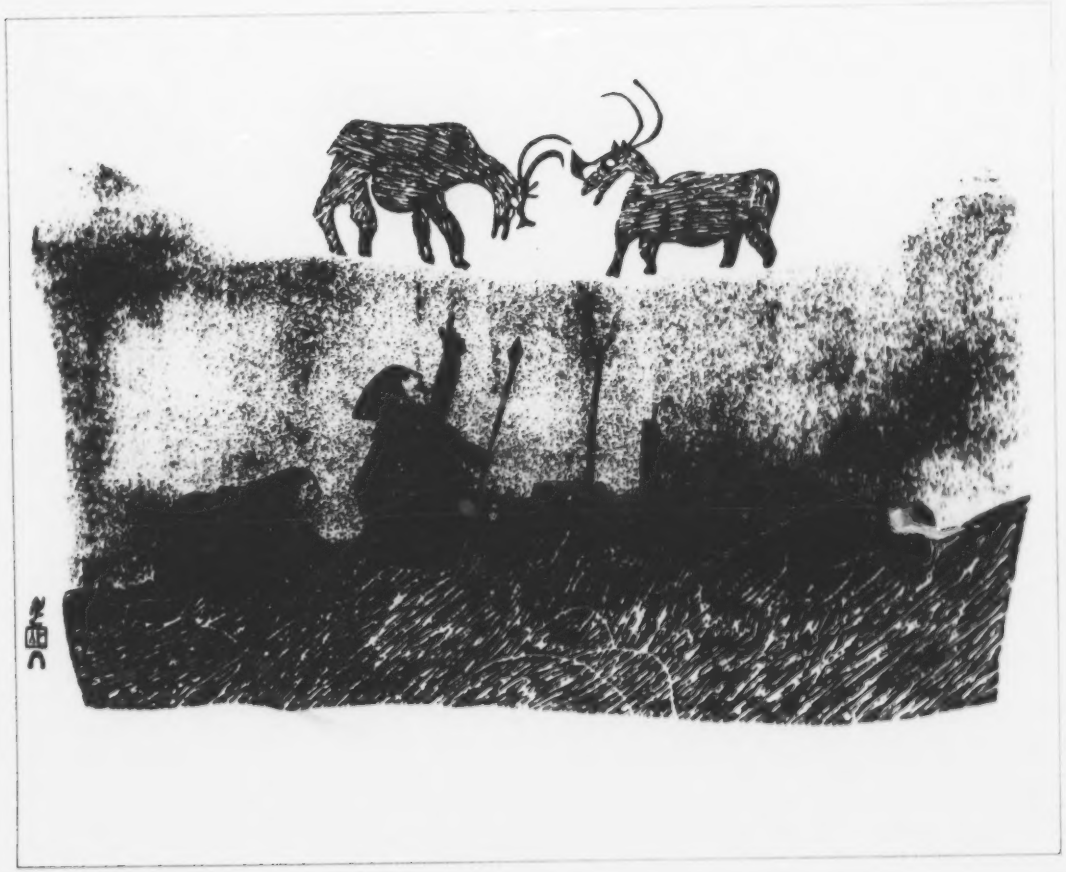
aerial viewpoint. This print also has a comic touch in the long necks of the birds. Narrative elements in Parr's work are probably accidental. For Parr, the act of drawing was an emotive affirmation of the Inuit world.

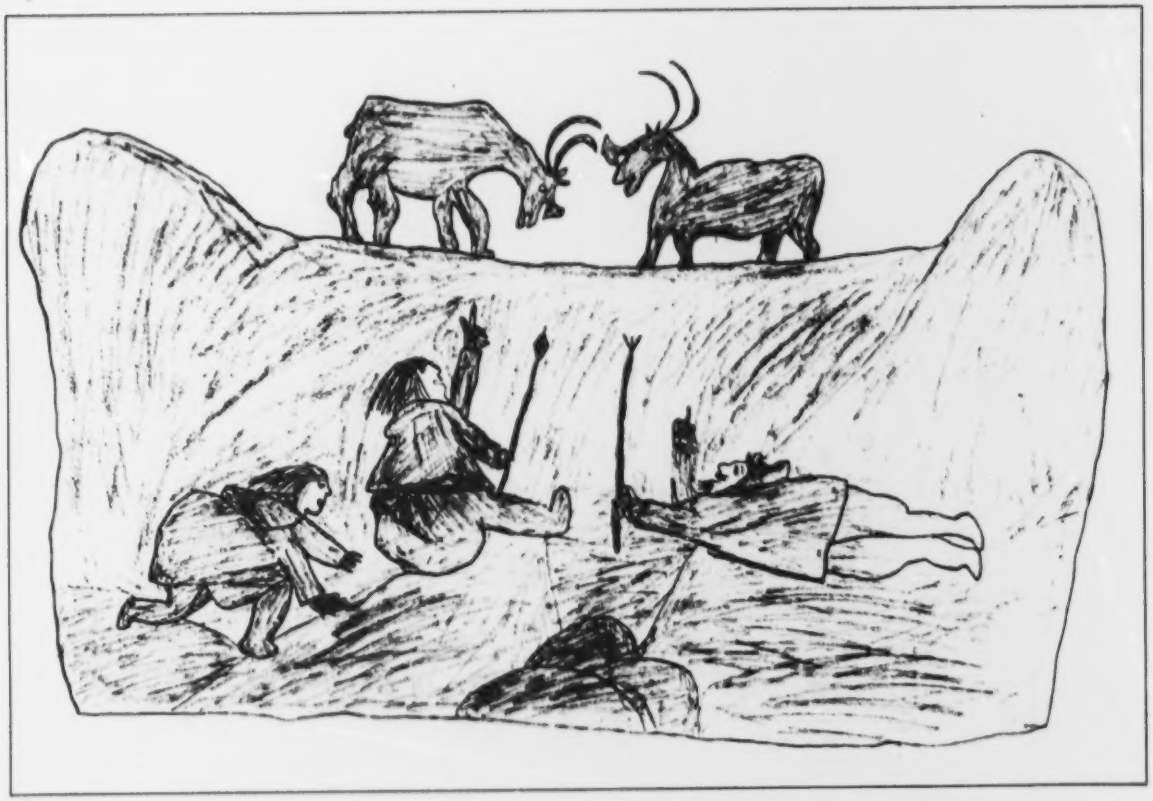
Padluq Pudlat (Pudlo)

Throughout his career, Pudlo, now sixty-nine years old, has been one of the most consistent and reflective of the Cape Dorset artists. From the outset, he methodically worked through formal problems in series, developing and discarding one set of personal symbols after another with astonishing speed. His clean, strong drawings move from the tight symmetrical compositions with filled-in forms of the early years, to broader, stylized, open figures, which contain strange symbols bearing mechanical or shamanic overtones (*Woman with Bird Image*). Narrative and documentation have never interested Pudlo. He has been pre-occupied with the abstract possibilities of forms, and with objects as spiritual symbols (*Thoughts of Walrus*). From an early stage, there was a tension between the decorative motif in his work and the pervasive spiritual connotations of his images. As early as the mid-1960s, Pudlo began working with several motifs, which resurfaced in his work in the 1970s and 1980s: the man riding an animal, the sail, and the notational human figures with landscape as a unifying formal element (*Man in Fish Weir*). From 1960 to 1965, all the prints based on Pudlo's drawings were stonecuts. On the whole, they successfully captured the size and simplicity of the figures in his drawings, and the medium proved suitable in maintaining the character of his powerful motifs.

41

Pitseolak Ashoona
Caribou Hunt, 1964
printer: Iyola Kingwatsiak
stonecut and stencil print
cat. no. 17





Pitseolak Ashoona
Untitled, c.1964
graphite and coloured pencil
drawing for *Caribou Hunt*,
1964
cat. no. 18

46

47

Kenojuak Ashevak

Kenojuak Ashevak, the most renowned of all Cape Dorest artists, was the first woman in the community to draw. The influence of appliqué techniques can be seen in her earliest drawings, in which small, solidly filled-in figures are carefully arranged like cut-outs on the page, without narrative or compositional relationship. Kenojuak's drawings of camp scenes, which so pre-occupied her during this period, reveal a greater interest in the shape and balance of forms than in the details of traditional life. She quickly progressed to bolder figures opened up with pattern, and began to investigate the interplay of positive and negative space (*Bird Humans*). As her forms began to interconnect, Kenojuak's characteristic fluid line and innate sense of balance lent a rhythmic, decorative quality to her works (*Complex of Birds*). Her acceptance of the page as a two-dimensional surface and her interest in pure form over content or meaning set her apart from the other artists in this exhibition. For Kenojuak, birds, fish, and human figures were departure points for abstract designs. Her use of a central motif as a unifying compositional device in works such as *Complex of Birds* became a hallmark. By 1963, Kenojuak was producing symmetrical, controlled, linear drawings in which tidiness of form and detail took precedence over expressiveness (*Birds in Blue*). Birds became a favourite subject for her, probably chosen for their flamboyant plumage, which provided opportunities to introduce surface detail. *Woman Who Lives in the Sun* is a variation of the owl's head motif seen in the famous *Enchanted Owl*. In *Bird and Woman's Face*, the female face, in combination with bird forms, establishes a concern that has pre-occupied Kenojuak to the present day. The drawings from 1960 to 1963 highlight what was probably Kenojuak's greatest period of artistic growth. Her interconnected forms lent themselves naturally to the technical aspects of translation into stonecut, while her bold unified compositions provided strong graphic material.

Years of Experiment

The 1959 Cape Dorset print collection took the art world by surprise; but what the public took to be an overnight success had, in fact, been preceded by two tentative seasons of trial and error. It is difficult at this point to piece together the details of the first printmaking years; Jean Blodgett and Dorothy Eber have conducted useful investigations in this area.

The story of James Houston's first demonstration of a printmaking technique in the winter of 1957, using Parker ink, a piece of toilet tissue and an engraved walrus tusk, has become a legend. Following this unlikely beginning, Houston, with the approval of camp elders Pootoogook and Kiakshuk, began to work in a makeshift building with Kananginak Pootoogook, Lukta Qiatsuk, Eegyvadluk Pootoogook and Iyola Kingwatsiak as apprentices. Osoetuk Ipellie and Mungitak Pudlat apparently were also involved in the initial experiments, but left at an early stage.[24] Most of the early Cape Dorset printmakers persevered, working with Houston in a cramped building contructed of packing crates during the first dark winter of

experiment. Their early attempts were based on flat, incised drawings or low relief cravings on ivory, stone, antler and whalebone. Seal oil, lamp black and onionskin paper were used as inprovised printing materials.[25]

The next experiments in relief printing used linoleum tiles glued to wood and printed in black ink. Only a few editions of twelve prints were produced. Some prints, *Bird Humans* for example, described in the early catalogues as stonecuts, were in fact linocuts. The printmakers sometimes resorted to using linoleum when no stone large enough to print a certain image was available. The size of stones available for printing sometimes dictated the selection of drawings for reproduction.

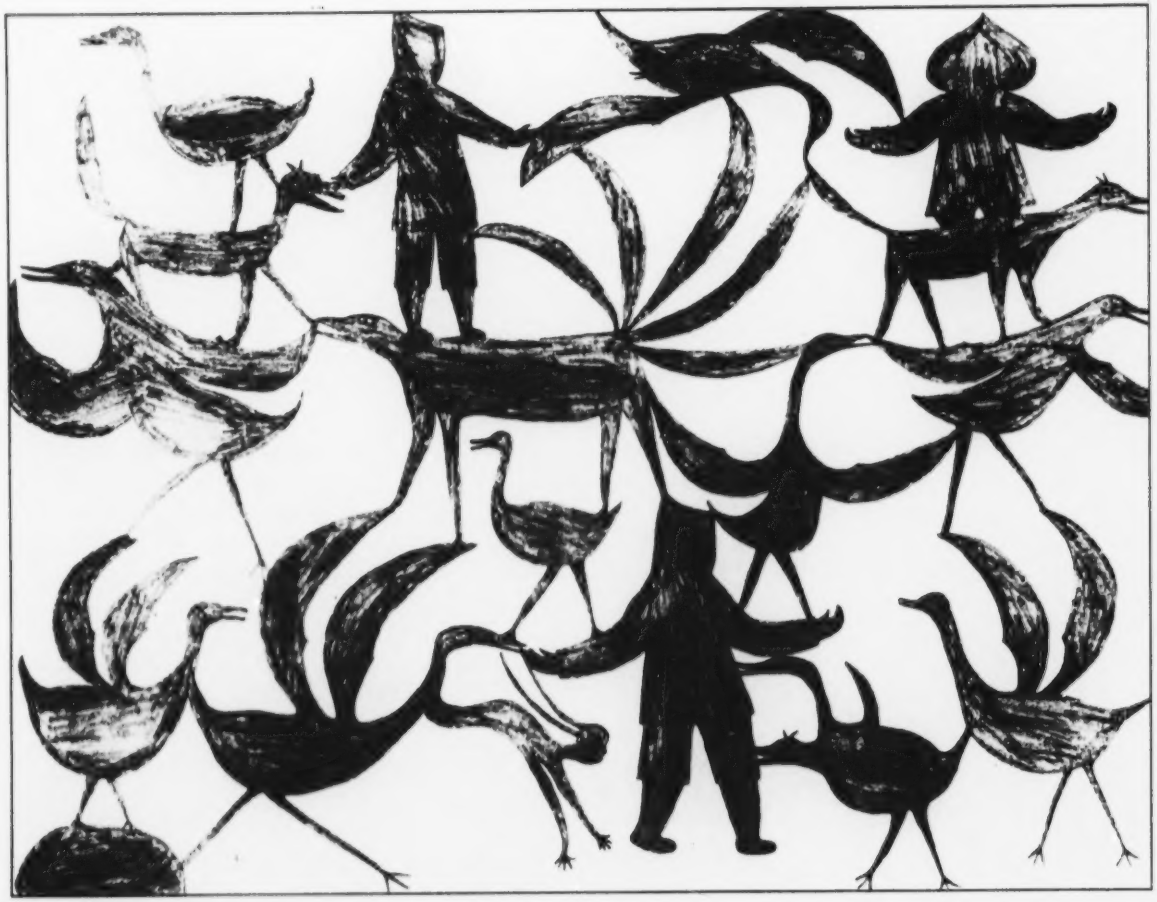
Joyfully I See Ten Caribou, a stencil and linoleum print by Pootoogook included in the 1959 collection, was considered by the printing team to be its first successful print.[26] However, stone was soon chosen as the principal printmaking medium because it was abundant locally, and easily carved.

Niviaksiak's *Caribou, Winter Light*, cut by Kananginak Pootoogook, was also part of the 1959 collection, and was the project's first stonecut print.[27]

By the summer of 1957, a small supply of printmakers' paper and ink had arrived in the studio. Printmaking during these first years was an act of faith. Ink froze, stones broke, but the printers, working twelve hour days, persisted. For some the problems were overwhelming: Kananginak, for instance, was frustrated by the breaking of the stones and soon abandoned the medium to Lukta, Iyola and Eegyvadluk, who today remain Cape Dorset's stonecut masters.

The use of sealskin as a stenciling material was attempted in the spring of 1958, but it was found to be too flexible and was replaced by heavy paper stiffened with wax. The printers made their own stencil brushes from polar bear fur. But to this day, the printers dislike the stencil medium, and do not enjoy making the stencil paper or the pounding required to ink the image.

Kenojuak Ashevak
Untitled, c.1960
graphite
drawing for *Complex of Birds*, 1960
cat. no. 40



52

53

Kenojuak Ashevak
Complex of Birds, 1960
printer:
Eegyvadluq Pootoogook
stonecut print
cat. no. 39

54

55

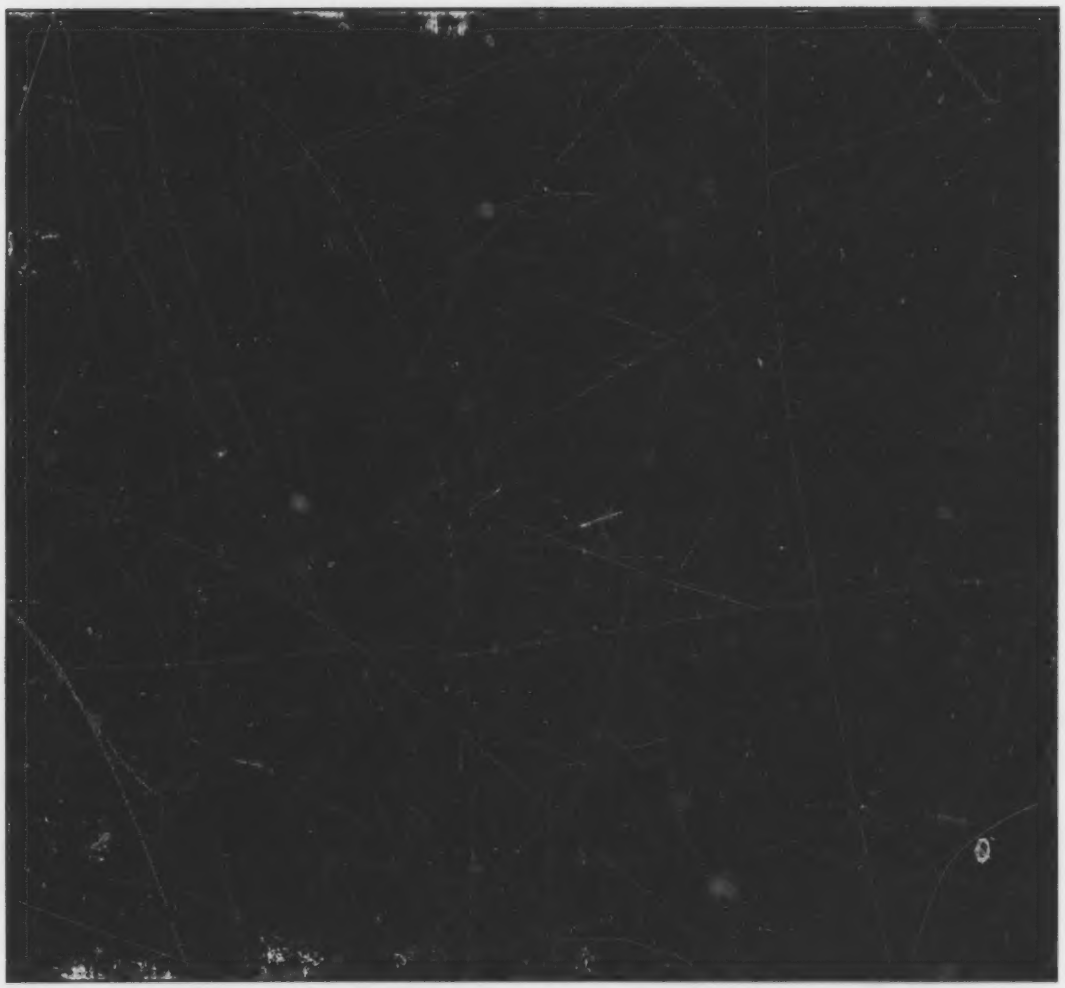
The following summer, the fruits of two years' experimentation were exhibited at the Stratford Festival in Ontario. Twenty uncatalogued one-colour prints in editions of thirty printed by Pootoogook, Oshaweetok, Kananginak, Lukta, Iyola, Mungitak and Kudlalak were included in that 1958 exhibition.

That fall, Houston went to Japan seeking to refine his knowledge of printmaking techniques. He studied for several months under Hiratsuka Un'ichi, an acknowledged master of the creative print. The separation of printmaker and artist in Cape Dorset appears to have been more the result of natural developments than of the conscious introduction of traditional Japanese printmaking methods by Houston. The printmaking endeavour in Cape Dorset was a male project from the beginning, while the women gradually developed as the principal graphic artists: "No woman at the time expressed interest in the hard and tedious job of preparing a stone slab for cutting and eventual printing. The women, however, soon became the major contributors of design material and remain today the most prolific of the Dorset artists."[29] On Houston's return from Japan early in 1959, the studio began to make larger prints, using several colours. At this time, the images appear to have been taken either from drawings collected at random over the years by Houston, or from thumbnail sketches made by the printers and worked up or enlarged specifically for printmaking. Few of these drawings are extant; many were spoiled during cutting of the stone or were discarded afterwards. As mentioned earlier, in at least one case – Kenojuak's *Rabbit Eating Seaweed* – an appliquéd design from a handbag was used.

In 1960, out of apparent concern for spontaneity in the prints, Terry Ryan, who became artistic advisor that year, introduced the engraving technique. "The need was felt in years past, by those in close association with the Eskimo artists of Cape Dorset, for a graphic medium that would allow the creative artist to draw directly onto the plate instead of his drawing being transferred by a printer, as has been the case in some stone block prints."[30] Although engravings dominated the 1961 and 1962 collections, many artists expressed dislike for the medium, which they found difficult and dangerous, and its use declined. The actual printing of the plates was done not by the artists, but by a small group of men guided by Ryan.

From the beginning, Houston, and then Ryan were responsible for most aesthetic decisions in the print studio, including the choice of drawings to be printed, medium of interpretation, colours used, and the introduction of textures, all in consultation with the printers. This arrangement arose in part from a reluctance by the printmakers to take the initiative, and their desire to play the role of apprentices. "For the most part, they have always approached printmaking as technicians awaiting instructions, not in the sense of how to cut, but what you wanted done."[31] However, each printer displayed a personal approach to the media. According to Ryan, Iyola was both the most inventive in terms of texturing the stone and mixing the inks, and the most inquisitive when pulling stage proofs.

BEST COPY AVAILABLE

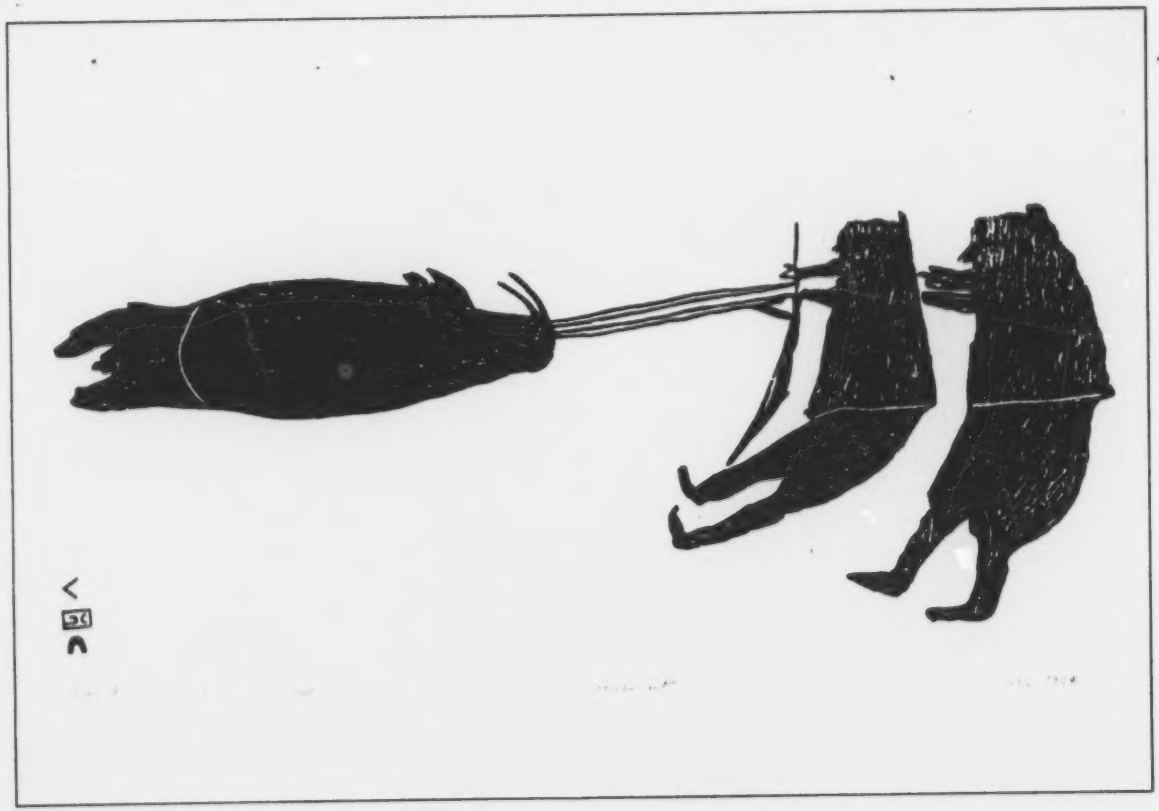


Kenojuak Ashevak
Geese Frightened by Fox, 1960
printer: Lukta Qiatsuk
stonecut print
cat. no. 37

58

59

Parr
Untitled, c.1964
graphite
drawing for *Men Pulling Walrus*, 1964
cat. no. 26



Parr
Men Pulling Walrus, 1964
printer: Lukta Qiatsuk
stonecut print
cat. no. 25

62

63

Lukta Qiatsuk, Inuit artist in the art centre. Cape Dorset, Baffin Island. August, 1961.

64

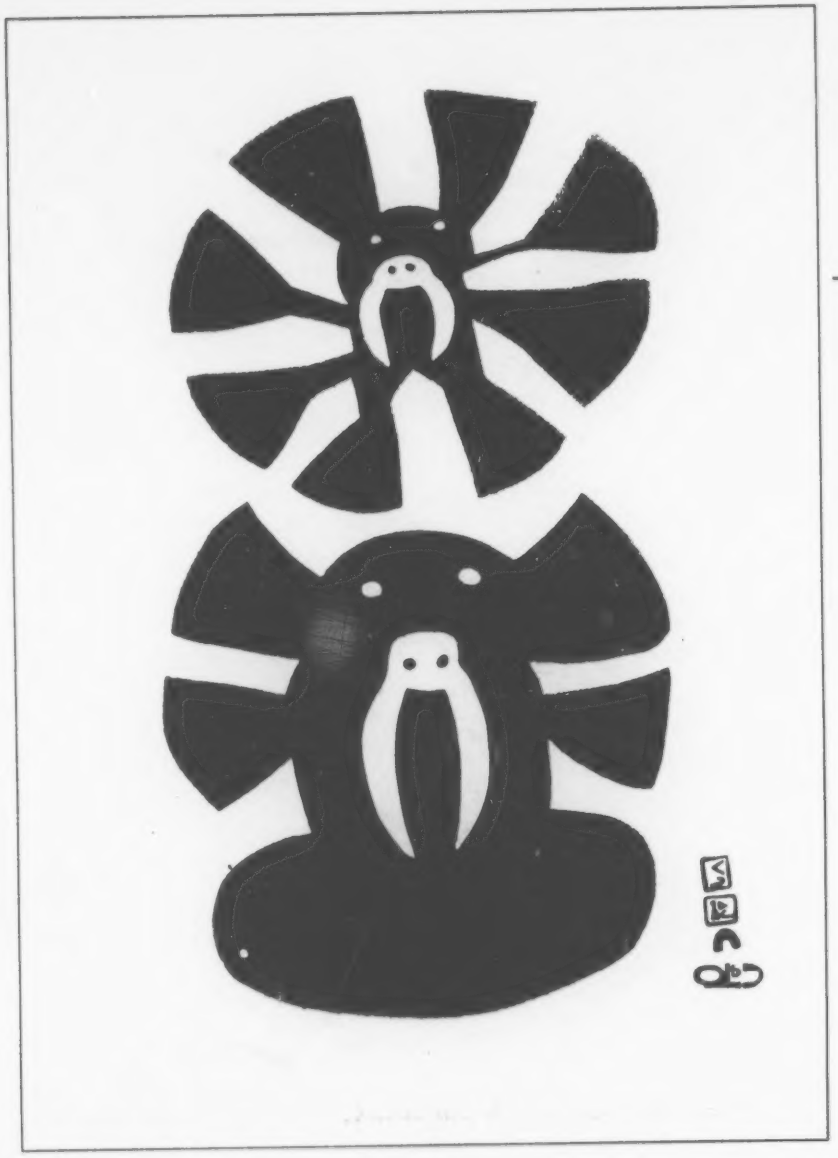
65

Stonecut and Stencil Techniques

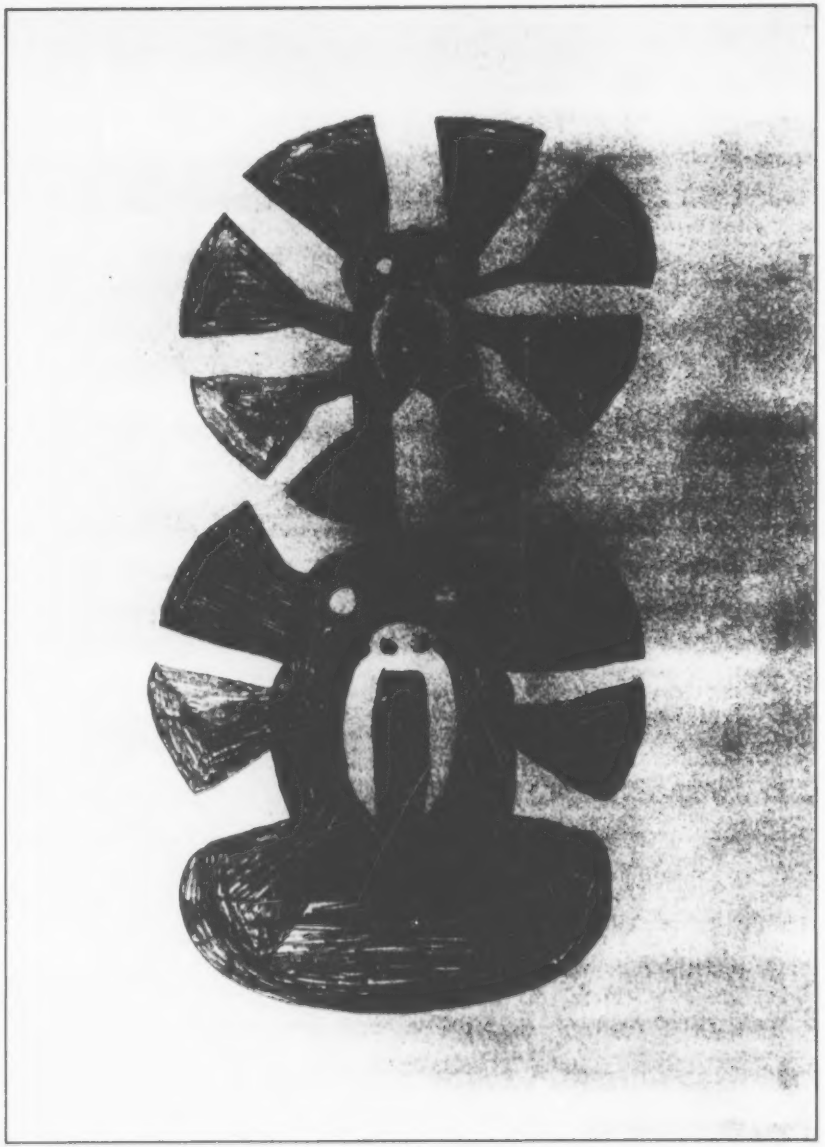
In stonecut printing, as it is practised today in Cape Dorset, the smoothed soapstone block is first painted white. The drawing is then traced onto this surface over carbon paper, leaving a carbon image. This image is made clearer by retracing with India ink. Next, using a small chisel, the stonecutter cuts away the white background, leaving the image itself in relief. This cutting process can take several weeks. Care must be taken in the cutting because, while soapstone is soft and therefore easily cut, it also chips and flakes easily during cutting of fine detail. Imperfections in the stone may dictate subtle changes to the drawing, or texturing. One person usually cuts the stone and another inks and prints it. Enough ink for the entire edition is mixed just before the start of printing. To print the image, ink is applied to the raised surface, using a printer's roller. Colours can be mixed by overlaying colours during inking. When the inking is complete, a paper template is placed over the stone to prevent smudging of the background. The print paper is then placed on the stone and rubbed with a soft brayer. The bowl of a spoon may also be employed to rub the edges of figures or detailed areas. The print is then pulled from the stone and hung to dry.

For stencil prints, the design is cut into heavy paper which has been strengthened by melting candle wax onto its surface. Heavy metal weights hold the stencil down on the printing paper. The printer pounds ink through the stencil opening, using stiff-bristled brushes. The cutting of the stencil and the printing of any particular work are usually performed by one person.

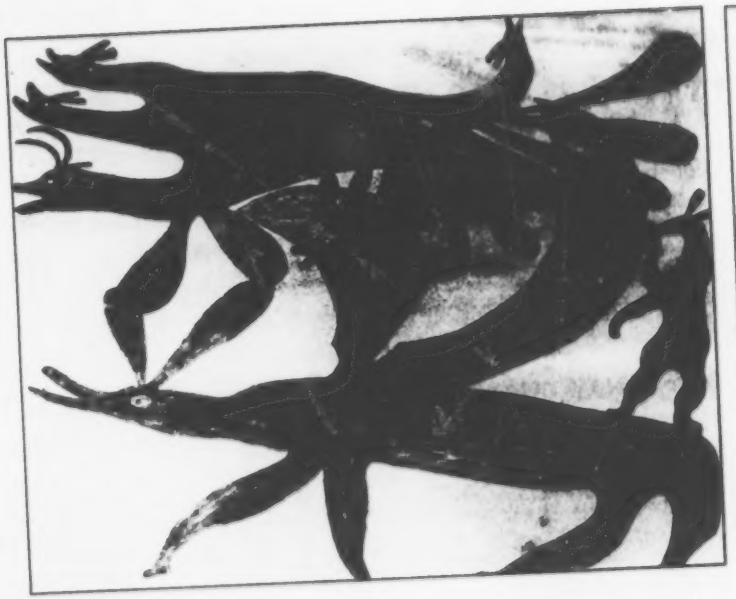
Stamps identifying the co-operative, the artist and the printmaker are applied to the print, as well as the embossed stamp of the Canadian Eskimo Arts Council signifying the Council's approval of quality.[32]



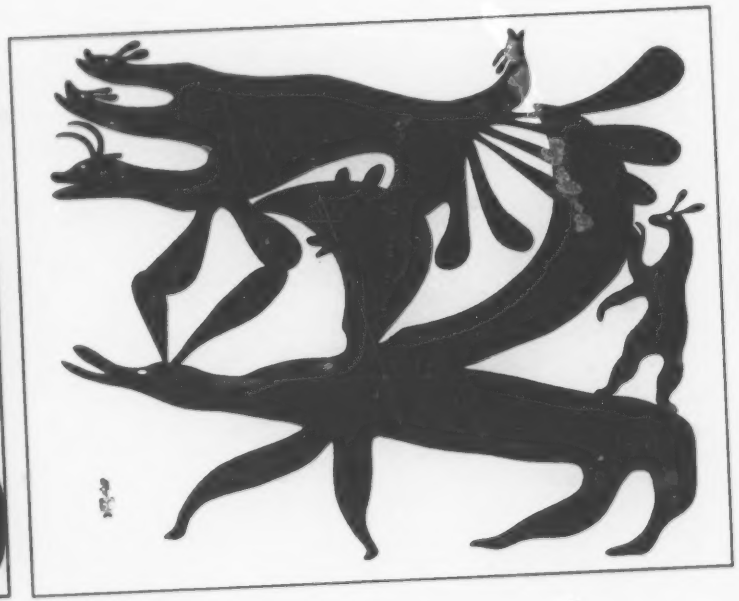
Padluq Pudlat (Pudlo)
Thoughts of Walrus, 1961
printer: Iyola Kingwatsiak
stencil print
cat. no. 29



Padluq Pudlat (Pudlo)
Untitled, c.1961
graphite
drawing for *Thoughts of Walrus*, 1961
cat. no. 30



Kenojuak Ashevak
Untitled, c.1960
graphite
drawing for *Hare Spirits*, 1960
cat. no. 42



Kenojuak Ashevak
Hare Spirits, 1960
printer:
Kananginak Pootoogook
stencil
cat. no. 41

BEST COPY AVAILABLE

From Drawing to Print

In view of the materials and images on hand in the experimental years, the astonishing success of the very early prints was, to a degree, more a reflection of the vision and guidance of Houston and Ryan, than of the strength of the earliest drawings, many of which were tentative and not immediately promising as cartoons for prints. Changes and refinements were made in translating many early drawings into stencil or stonecut in order to strengthen their graphic qualities. The precise reasons for individual changes have not been discovered at this point. However, it is possible to observe the refinements and to draw general conclusions from them.

The choice of stonecut or stencil for any particular print was evidently based on the complexity of the drawing. For example, in cutting stencil paper for a print, it is generally desirable to make bridges between forms to keep the stencil paper in one piece. Therefore, images with interconnected forms, especially those with simple shapes and minimal detail, lent themselves naturally to stencil printing. Stonecutting, on the other hand, provided facility for the rendering of detail, and for more complex images with floating, independent forms. On the whole, stenciling tends to soften and lighten an image and achieve movement through special colour or shading effects, while stonecutting is a more aggressive and stark medium.

Because most of the Cape Dorset artists did not try to subvert the two-dimensional nature of the paper, and made few attempts at modelling of forms or at perspective, both stonecut and stencil on the whole proved appropriate as printmaking media. However, it must be noted that the prints lose much of the spontaneity of the drawings, especially in the case of freely filled-in forms, overdrawing, and sensitive line. Both media tend to give the designs a flatter appearance than that expressed in the drawings.

Comparing some of the drawings with their companion prints, subtle refinements can be observed. In Kenojuak's *Geese Frightened by Fox* the image was enlarged and the following changes made: a negative oval was inserted in the breast of the lower-right bird; the two birds in the lower right were separated; the legs of the large bird on the left became the wings of the bird below it; the necks of three birds were given greater elegance; and the groundline was removed. As a result, the print is lighter, sharper and more elegant than the drawing, with forms floating in free and balanced relation to each other.

Hare Spirits, in which the unsuccessful central portion of the drawing is resolved in the print by separating the elements, is an instance where subtle refinement strengthened an original image. Such adjustments in form and composition may reflect Houston's training as a commerical artist. Terry Ryan described Houston's influence in the early years: "There was a conscious thought process going through Jim's mind that this was good design and this wasn't."[33] It is interesting that Houston admired Kenojuak above all other Cape Dorset artists. Her works were sophisticated, balanced and decorative. Stylization of form, careful placement and balance of figures, and a

strong design quality are evident in the 1959 collection, which has a certain homogeneous quality. These characteristics appear in only a few of the 1960 prints. Because few master drawings for the 1959 collection exist, it is not possible to determine the extent of Houston's influence with any certainty. However, after 1960, under the guidance of Ryan, individual styles emerged more clearly and the prints became less mannered.

Other approaches were taken in adapting drawn images to printmaking. In some instances, especially in the early years, when artists were not thinking in terms of compositional unity, elements of a drawing might be isolated to make a print. This practice is evident in four works in this exhibition. Parr's *Men Pulling Walrus* extracts what Ryan considered to be "the artist's statement" from the original drawing.[34] The printer has focused on the figures that work as a unit. These figures gain in monumentality by their isolation. In Kiakshuk's *Family of Whales*, the bear on the left in the drawing was eliminated from the print. Likewise, in his *Nine Arctic Birds*, the frenetic imaginary creatures in the lower half of the drawing were excluded from the print. The resulting print lost some of the energy and whimsy of the drawing, becoming purely decorative. *Spirits (Tornaqs) Devouring Foxes* is based on one element from a loose Kiakshuk drawing, producing a powerful, unified image in the print. Although it was a common practice to select "excerpts" from drawings for prints, the printmakers apparently never combined elements from two different drawings to make one print.

The practice of lifting elements from a drawing points to another concern. Cramped drawings, especially in works such as Parr's *The Hunters* and *Geese and Intruders*, and some of Kenojuak's works (*Hare Spirits, Complex of Birds* and *Bird Humans*) were given room to breathe in the print, with a resultant loss of compression. "We were always conscious that a larger border created a different feeling, which often enhanced the image and that was intentional in many cases. The artists were not, for a long time, aware of the limitations, and they were filling the paper simply because that was the paper size they were given... on many occasions they were not necessarily conscious of the borders of the paper, they were willing to entertain that image floating in a wider border... they were simply using the paper to the fullest."[35]

Since 1960, the printers' objective has been to reproduce the intent of the artist as closely as possible. However, beginning in 1959, possibly in an effort to alleviate the sobriety of the black ink, colour was introduced in the prints, even though the artists continued to draw in graphite until 1965. After 1960, texture was also increasingly used for a number of reasons, again despite its absence in many of the original drawings.

Some of the earliest colour experiments involved the printing of a background in colour, such as in Kenojuak's *Geese Frightened by Fox, Complex of Birds* and *Bird Humans*. Presumably a combination of stencil and stonecut was used.[36] The background colour was applied by stencil and the black figures superimposed using

BEST COPY AVAILABLE

linoleum or stonecut. However, this approach was quickly abandoned, possibly because of the uneven printing of the background colour. Further forays into colour printing were cautious at first. Three prints from 1960 – *Perils of the Sea Traveller*, *Hare Spirits* and *Legend of Lumiuk* – employed a narrow range of dark colours. In the latter, the use of brown for the distant figure suggests a rudimentary type of perspective. The simple but bold use of red in another print from the same year, Kenojuak's *Woman Who Lives in the Sun*, transformed a pleasing drawing into a vibrant print. In Kiakshuk's *Nine Arctic Birds*, the gradation of colour in the stencil adds greater interest to the forms and avoids the flatness of form and surface inherent in the stonecut medium.

In *Caribou Hunt*, stenciling was put to effective use to render the landscape element, thereby conveying a sense of distance. Pitseolak's *Mother Birds Protecting Young* achieves a pleasing balance between the lighter, transparent figures in blue and the dark opaque green forms, enlivening an otherwise weak drawing.

For technical reasons, stencil prints on the whole made more effective use of colour. Jean Blodgett described the reasons: "Stonecut printing limits the number of colours the printers can use. In printing with stencils the printer can apply more colours and can print them at different times in separate, well-defined blocks. In stonecutting, though, ink is applied to the stone with a small roller, a procedure that restricts the number of colours and their distribution. Applying the colours in separate areas can be much more difficult with a roller than it is with the aid of a stencil template and only so many colours can be put down at one time. The paper can be replaced for repeated inkings in different colours after the previous ones have dried, but then there is the problem of registration... Consequently, the colours are usually restricted to the number that can be inked by the process at one time."[37]

The same gradation of colour in the stencil was used to good effect the following year in two Pudlo prints, *Woman with Bird Image* and *Thoughts of Walrus*, which achieve movement, lightness and, especially in the latter, decorativeness. Printmaker Iyola Kingwatsiak explained the rationale for the approach to colour in *Thoughts of Walrus*: "Everything on earth that's lower is darker, and up higher, towards the sun, it's lighter. James Houston used to talk this way."[38]

In the stonecuts especially, use of colour continued to be muted for many years. Kenojuak's *Birds and Woman's Face* is a superb example of delicacy and subtlety of colour that enhances the cleanness, sophistication and contemporary simplicity of this work.

By 1961, texture was being actively explored as a further means to enliven stonecuts. In some cases, such as *Birds in Blue*, the rendering of texture was faithful to the artist's drawing. In others, Pudlo's *Eagle Carrying Man* and Pitseolak's *Wolf Chasing Geese* for example, the use of texture may have been the product of printer Iyola's special interest in it; or it may have been introduced in an effort to relieve large blank areas that were difficult to print because of

BEST COPY AVAILABLE

the uneveness of the stone. The printers themselves expressed an interest in using texture to lend realism to a design.[39] It is a practice that may enhance a weak drawing, as in the Pitseolak work, or dramatically alter the intent of a work, such as in Pudlo's. From the first Parr prints produced from 1962, texture appears to have been used in a conscious attempt to heighten the primitive qualities of his work. Interestingly, Parr's own filling in of forms in graphite resembled the technique employed by other Cape Dorset artists, in whose prints the same hatching effect was not employed. This technique enhanced the expressiveness of Parr's work and has reinforced his image as a primitive.

Conclusion

A careful comparison of Cape Dorset drawings and prints, then, reveals that through various refinements, adjustments and the development of colour and texture, many images were altered in translation from drawing to print. Some gained in strength; others lost spontaneity and energy. Houston imposed a stylization and refinement on the 1959 collection. In later years this gave way to decorativeness, especially in the use of colour under Ryan's guidance. Technical characteristics of the stonecut and stencil media themselves dictated a general simplification and boldness, which is the hallmark of Cape Dorset graphics today.

From the beginning, then, the reproduction of Cape Dorset drawings as stonecut and stencil prints shaped a certain aesthetic, characterized by boldness and decorativeness. Confined to these media, the print studio was faced with enormous hurdles, not only in capturing the subtleties of many drawings, but in coming to terms with the prodigious output and rapid growth of many of the community's artists. In some cases, artists such as Kenojuak, whose work provided ready graphic material, were immediately recognized. Others such as Kiakshuk, who was a gifted and passionate artist, have gone largely unnoticed by art historians and critics because their work did not lend itself readily to these printmaking media.

In practical terms, however, the two streams of activity – drawing and printmaking – were interdependent; one could not have survived without the other. The drawings remain a largely unexplored area. Only a fuller study of them will bring to light the drawings that were passed over, and the extent to which the prints truly reflect the work of the graphic artists.

Cape Dorset is attempting to sort and document its vast collection of drawings, a task that exceeds its present resources. The drawings constitute a rich heritage, which may prove of greater value iconographically and stylistically than the prints that have gained an enthusiastic public following.

Biographies

The Artists

Kenojuak Ashevak

Kenojuak Ashevak was born in 1927 at Ikarasak. In 1949, she married Johnniebo, with whom she followed a traditional camp lifestyle. She spent five years in a southern hospital for treatment of tuberculosis. In 1967, Kenojuak and Johnniebo moved to Cape Dorset. She began to draw in 1960, and later took up carving as well. She also produced many engravings, though she did not enjoy this medium. Her 1960 print, *The Enchanted Owl*, is one of the most famous prints ever produced in the Canadian north. In 1974, she became a member of the Royal Canadian Academy of the Arts. In 1967, she received the Order of Canada, and in 1982, she became a Companion of the Order of Canada. Kenojuak and Johnniebo collaborated on an eleven-metre plaster mural for the Canadian pavilion at Osaka '70, in Japan. In 1964, the National Film Board produced a film on Kenojuak. She continues her work today in Cape Dorset.

> Sometimes when I put the paper down to draw, for a long time I leave it there trying to think of what I'm going to make... And sometimes when I really get stuck, I just go ahead and draw. A lot of times I don't make what is in my head because, as I go along, it even gets better. Maybe a lot of artists are like me. They get stuck, and as they go along, it just comes.[40]

Padluq Pudlat (Pudlo) was born in 1916 at a camp named Kamadjuak, near Cape Dorset. He spent his childhood in traditional camps on Baffin, Coates and Southampton Islands. He began to draw and carve around 1960. Pudlo has had works commissioned by the 1976 United Nations Habitat Conference, Indian and Northern Affairs Canada, the Queen Elizabeth Hotel, Montreal, and the Canadian Guild of Crafts, Montreal. Pudlo lives in Cape Dorset with his children.

> I have been drawing a long time now. I only draw what I think, but sometimes I think the pencil has a brain too.[41]

Padluq Pudlat (Pudlo)

Kiakshuk, a powerful camp leader and famous hunter, was born in 1888. He was one of the first in the Cape Dorset area to begin to draw. Kiakshuk also produced many

fine, sensitive carvings. His giant Inukshuk was re-assembled at Toronto International Airport. Kiakshuk is the story-teller in the N.F.B. film "The Living Stone." He died in 1966. His son, Lukta Qiatsuk, has worked in the Cape Dorset print studio since its beginnings; his daughter, Pannichea, is a graphic artist.

Kiakshuk

Pitseolak Ashoona was born around 1904 on Nottingham Island, Hudson Straits. She came to Baffin Island with her mother and father while still a child. She was married to Ashoona in Cape Dorset soon after her

Pitseolak Ashoona

father's death. With Ashoona, she followed a nomadic lifestyle, moving from area to area on Southern Baffin Island. Pitseolak began to draw around 1960. In the early 1960s she moved permanently to Cape Dorset. She was elected to the Royal Canadian Academy of the Arts in 1974 and received the Order of Canada in 1977. Pitseolak's oral biography is recorded, with accompanying drawings, in *Pitseolak: Pictures Out of My Life*. Pitseolak died in 1983 in Cape Dorset. Four of her children are also artists: Kumwartuq, Qaqaq, Kiawak, and Napachie.

> When I finish drawing – when I tell my mind that it is finished – I say, 'Oh, now look at this!', and a smile comes to my face... When I see my drawings in my room, it seems as if somebody else made them, not me, and they brighten up my room with their colours. Oh yes, I like them; I like them a little bit.[42]

Parr was born in a remote campsite on the southern shore of Baffin Island in 1893. As a young man, Parr suffered frostbite, leading to the partial amputation of one foot, which incapacitated him for the hunt. He began drawing in 1961, just before moving to a one-room house in Cape Dorset. In 1962, he spent one year in a hospital in Brandon, Manitoba for treatment of pneumonia. He died in 1969.

Parr

BEST COPY AVAILABLE

The Printers

Lukta Qiatsuk

Lukta Qiatsuk, son of the artist Kiakshuk, was born in 1920. He was one of the first apprentices in the Cape Dorset print studio. In the early years, Lukta cut and printed many of his own designs.

Eegyvadluk Pootoogook, the son of the great camp leader, Pootoogook, was born at the camp Ikarasaq in 1931. He has worked as a stone cutter and printer in the Cape Dorset print studio since the early experimental years. He is married to the artist Napachie. Eegyvadluk is also a carver.

Iyola Kingwatsiak was born at Amadjuak in 1933, and has been living in Cape Dorset since 1954. He has worked as a stonecutter and printer since the beginning days of the print studio. He was one of the first artists in Cape Dorset to attempt copper engraving, and is also a carver.

Kananginak Pootoogook, who was born in 1935 at a camp near Cape Dorset, is the son of the great camp leader, Pootoogook. Kananginak is not only a printmaker, but a graphic artist and a carver in his own right. He was involved in the early printmaking experiments and was one of the first in Cape Dorset to draw. He began to do engravings in 1962, a medium in which he has excelled. He has proofed and editioned many of the prints taken from his own drawings. Kananginak was commissioned to make four limited edition prints for the 1977 World Wildlife Portfolio. In 1980, he was elected to the Royal Canadian Academy of the Arts.

Eegyvadluq Pootoogook and Iyola Kingwatsiak

Notes

1. Jean Blodgett, *Kenojuak*, Toronto: Mintmark Press, 1981.
2. Alma Houston, "Notes on Eskimo Art," unpublished, p. 4.
3. Dorothy Eber, "The History of Graphics in Dorset," *Canadian Forum*, LIV (649), March 1975, pp. 29-31.
4. James Houston, "The Inuit Intuit," *Craft International*, summer 1981.
5. Blodgett, p. 36.
6. Dorothy Eber, *Pitseolak: Pictures Out of My Life*, Montreal: Design Collaborative Books in association with Oxford University Press, 1971.
7. Interview with Terrence Ryan, Cape Dorset, Sept. 1984.
8. Blodgett, p. 37.
9. Houston, 1981.
10. Eber, 1971.
11. Blodgett, p. 22.
12. Interviews with Kenojuak Ashevak and Padluq Pudlat, Cape Dorset, Sept. 1984.
13. Interview with Terrence Ryan, Cape Dorset, Sept. 1984.
14. Alma Houston, "Cape Dorset," *Cape Dorset*, Winnipeg: Winnipeg Art Gallery, 1980, p. 14.
15. Eber, 1971.
16. Kananginak Pootoogook, *Cape Dorset Prints*, Toronto: Herzig Sommerville, 1973.
17. Houston, 1981.
18. Kananginak Pootoogook, "A Story About Carvers and Hunters," *Cape Dorset*, Winnipeg: Winnipeg Art Gallery, 1980, pp. 33-34.
19. The Inuit word for art, *sanangnaaq*, translates as "model, imitation or likeness."
20. See also Blodgett, 1981.
21. Houston, 1981.
22. Eber, 1971.
23. Interview with Terrence Ryan, Cape Dorset, Sept. 1984.
24. West Baffin Eskimo Co-operative, *Cape Dorset Prints*, annual catalogue, 1979.
25. James Houston, *Eskimo Prints*, Longman Canada, 1971.
26. Kananginak Pootoogook, *Cape Dorset Prints*, West Baffin Eskimo Co-operative annual catalogue, 1973.
27. Dorothy Eber, "Looking for the Artists of Cape Dorset," *Canadian Forum*, LII (618/619), July/Aug. 1972, pp. 12-16.
28. Mary M. Craig, "The Cape Dorset Prints," *Beaver*, spring, 1975, pp. 23-24.
29. Terrence Ryan, *Cape Dorset Prints*, West Baffin Eskimo Co-operative annual catalogue, 1977, p. 6.
30. Terrence Ryan, *Cape Dorset Prints*, West Baffin Eskimo Co-operative annual catalogue, 1961.
31. Interview with Terrence Ryan, Cape Dorset, Sept. 1984.
32. Marion Jackson, "The Art of Stonecuts and Stencils: A Look at the Printmaking Process," *north*, summer 1981, pp. 8-15.
33. Interview with Terrence Ryan, Cape Dorset, Sept. 1984.
34. Ibid.
35. Ibid.
36. Eber, 1972.
37. Blodgett, p. 59.
38. Interview with Iyola Kingwatsiak, Cape Dorset, Sept. 1984.
39. Blodgett, p. 68.
40. Ibid, p. 42.
41. West Baffin Eskimo Co-operative, *Cape Dorset Prints*, annual catalogue, 1978.
42. Eber, 1971.

Bibliography

Blodgett, Jean. *Kenojuak*. Toronto: Mintmark Press, 1981.

Craig, Mary M. "The Cape Dorset Prints." *Beaver*, spring 1975.

Eber, Dorothy (ed). *Pitseolak: Pictures Out of My Life*. Montreal: Design Collaborative Books in association with Oxford University Press, 1971.

Eber, Dorothy. "Looking for the Artists of Cape Dorset," *The Canadian Forum*, LII (618/619), July/Aug. 1972.

Eber, Dorothy. "Time to Set the Record Straight," *The Canadian Forum*, January 1973.

Eber, Dorothy. "The History of Graphics in Dorset: Long and Viable," *The Canadian Forum*, LIV (649), March 1975.

Furneaux, Patrick and Leo Rosshandler. *Arts of the Eskimo: Prints*. Montreal: Signum Press in association with Oxford University Press, 1974.

Houston, James. *Eskimo Prints*. Longman Canada Limited, 1971.

Jenness, Diamond. "Eskimo Art," *Geographical Review*, XII (2), April 1922.

National Museum of Man. *The Inuit Print*. Ottawa: 1977.

Ryan, Terrence. "Drawings from the People," *north*, 11 (5).

Ryan, Terrence. "Eskimo Pencil Drawings: A Neglected Art," *Canadian Art*, 22 (1).

Swinton, George. "Eskimo Art Reconsidered," *Artscanada*, 28 (162/163).

Swinton, George and William E. Taylor, Jr. "Prehistoric Dorset Art," *Beaver*, autumn 1967.

Vastokas, Joan M. "Continuities in Eskimo Graphic Art," *Artscanada*, 28 (162/163).

West Baffin Eskimo Co-operative. Annual Print Catalogues, 1959 to 1964-65.

Winnipeg Art Gallery. *Cape Dorset*. Winnipeg: 1980.

Catalogue Listings

All measurements are expressed in centimetres; height precedes width; image size precedes sheet size.

* **1.** Kiakshuk
(1888-1966)
Nine Arctic Birds, 1960
printer: Eegyvadluq Pootoogook
stencil print
21.5 x 49.0; 38.2 x 63.5
Collection: Glenbow Museum
61.25.31

2. Kiakshuk
(1888-1966)
Untitled, c.1960
graphite
38.0 x 49.0; 41.8 x 53.2
drawing for *Nine Arctic Birds*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

3. Kiakshuk
(1888-1966)
Legend of Lumiuk, 1960
printer: Lukta Qiatsuk
stonecut print
26.0 x 37.5; 38.1 x 60.6
Collection: Glenbow Museum
61.25.36

4. Kiakshuk
(1888-1966)
Untitled, c.1960
graphite
25.5 x 36.5; 27.5 x 37.8
drawing for *Legend of Lumiuk*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

5. Kiakshuk
(1888-1966)
Spirits (Tornaqs) Devouring Foxes, 1961
printer: Lukta Qiatsuk
stonecut print
24.2 x 33.5; 30.9 x 40.5
Collection: Glenbow Museum
R856.170

6. Kiakshuk
(1888-1966)
Untitled, c.1961
graphite
41.0 x 52.0; 45.7 x 57.8
drawing for *Spirits (Tornaqs) Devouring Foxes*, 1961
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

7. Kiakshuk
(1888-1966)
Family of Whales, 1961
printer: Iyola Kingwatsiak
stencil print
37.0 x 51.5; 48.0 x 64.0
Collection: Glenbow Museum
R856.162

8. Kiakshuk
(1888-1966)
Untitled, c.1961
graphite
39.0 x 51.5; 41.8 x 53.2
drawing for *Family of Whales*, 1961
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

9. Pitseolak Ashoona
(1904-1983)
Perils of the Sea Traveller, 1960
printer: Eegyvadluq Pootoogook
stonecut print
40.0 x 55.0; 60.4 x 70.1
Collection: Glenbow Museum
61.25.52

10. Pitseolak Ashoona
(1904-1983)
Untitled, c.1960
graphite
40.0 x 55.3; 45.7 x 61.4
drawing for *Perils of the Sea Traveller*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

11. Pitseolak Ashoona
(1904-1983)
Joys of Summer Inland, 1960
printer: Iyola Kingwatsiak
stonecut print
37.2 x 51.3; 46.5 x 60.3
Collection: Glenbow Museum
61.25.55

12. Pitseolak Ashoona
(1904-1983)
Untitled, c.1960
graphite
37.0 x 51.5; 45.7 x 61.4
drawing for *Joys of Summer Inland*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

13. Pitseolak Ashoona
(1904-1983)
Mother Birds Protecting Young, 1961
printer: Iyola Kingwatsiak
stencil print
44.0 x 57.7; 48.2 x 63.8
Note: Title taken from Eskimo Graphic Art Catalogue, 1961.
Collection: National Museum of Man, Ottawa

14. Pitseolak Ashoona
(1904-1983)
Untitled, c.1961
graphite
45.8 x 60.5; 45.8 x 60.5
drawing for *Mother Birds Protecting Young*, 1961
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

15. Pitseolak Ashoona
(1904-1983)
Wolf Chasing Geese, 1963
printer: Iyola Kingwatsiak
stonecut print
37.7 x 43.4; 49.8 x 61.4
Collection: National Museum of Man, Ottawa

16. Pitseolak Ashoona
(1904-1983)
Untitled, c.1963
graphite
39.0 x 43.5; 47.6 x 60.1
drawing for *Wolf Chasing Geese*, 1963
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

BEST COPY AVAILABLE

* **17.** Pitseolak Ashoona
(1904-1983)
Caribou Hunt, 1964
printer: Iyola Kingwatsiak
stonecut and stencil print
33.2 x 52.7; 53.3 x 73.9
Collection: National Museum of Man, Ottawa

18. Pitseolak Ashoona
(1904-1983)
Untitled, c.1964
graphite and coloured pencil
33.4 x 52.5; 47.6 x 60.4
drawing for *Caribou Hunt*, 1964
Collection: West Baffin Eskimo Co-operative, Cape Dorset

19. Parr
(1893-1969)
Geese and Intruders, 1962
printer: Eegyvadluq Pootoogook
stonecut print
56.1 x 45.8; 91.6 x 62.7
Collection: National Museum of Man, Ottawa

20. Parr
(1893-1969)
Untitled, c.1962
graphite
55.0 x 46.5; 60.5 x 47.8
drawing for *Geese and Intruders*, 1962
Collection: West Baffin Eskimo Co-operative, Cape Dorset

21. Parr
(1893-1969)
The Hunters, 1962
printer: Iyola Kingwatsiak
stonecut print
43.9 x 45.3; 72.0 x 53.2
Collection: National Museum of Man, Ottawa

22. Parr
(1893-1969)
Untitled, c.1962
graphite
43.2 x 45.7; 43.2 x 45.7
drawing for *The Hunters*, 1962
Collection: West Baffin Eskimo Co-operative, Cape Dorset

23. Parr
(1893-1969)
Geese, Man and Animals, 1963
printer: Lukta Qiatsuk
stencil print
45.6 x 57.3; 62.4 x 84.1
Collection: National Museum of Man, Ottawa

24. Parr
(1893-1969)
Untitled, c.1963
graphite
45.8 x 58.0; 47.8 x 60.3
drawing for *Geese, Man and Animals*, 1963
Collection: West Baffin Eskimo Co-operative, Cape Dorset

* **25.** Parr
(1893-1969)
Men Pulling Walrus, 1964
printer: Lukta Qiatsuk
stonecut print
21.5 x 54.5; 43.5 x 62.5
Collection: Indian and Northern Affairs Canada, Ottawa

26. Parr
(1893-1969)
Untitled, c.1964
graphite
47.0 x 59.8; 47.8 x 60.5
drawing for *Men Pulling Walrus*, 1964
Collection: West Baffin Eskimo Co-operative, Cape Dorset

27. Padluq Pudlat (Pudlo)
(b.1916)
Woman with Bird Image, 1961
printer: unknown
stencil print
47.2 x 34.0; 59.8 x 43.2
Collection: Glenbow Museum R856.178

28. Padluq Pudlat (Pudlo)
(b.1916)
Untitled, c.1961
graphite
46.0 x 37.0; 60.8 x 45.8
drawing for *Woman with Bird Image*, 1961
Collection: West Baffin Eskimo Co-operative, Cape Dorset

* **29.** Padluq Pudlat (Pudlo)
(b.1916)
Thoughts of Walrus, 1961
printer: Iyola Kingwatsiak
stencil print
34.5 x 18.5; 60.5 x 30.3
Collection: Indian and Northern Affairs Canada, Ottawa

30. Padluq Pudlat (Pudlo)
(b.1916)
Untitled, c.1961
graphite
34.5 x 19.5; 61.0 x 45.7
drawing for *Thoughts of Walrus*, 1961
Collection: West Baffin Eskimo Co-operative, Cape Dorset

31. Padluq Pudlat (Pudlo)
(b.1916)
Man Carrying Bear, 1961
printer: Iyola Kingwatsiak
stencil and stonecut print
25.5 x 31.5; 48.0 x 64.0
Collection: Indian and Northern Affairs Canada, Ottawa

32. Padluq Pudlat (Pudlo)
(b.1916)
Untitled, c.1961
graphite
26.0 x 31.3; 60.5 x 45.8
drawing for *Man Carrying Bear*, 1961
Collection: West Baffin Eskimo Co-operative, Cape Dorset

33. Padluq Pudlat (Pudlo)
(b.1916)
Man in Fish Weir, 1961
printer: Eegyvadluq Pootoogook
stonecut print
50.3 x 31.4; 60.4 x 35.9
Collection: Glenbow Museum
R856.176

34. Padluq Pudlat (Pudlo)
(b.1916)
Untitled, c.1961
graphite
50.0 x 32.4; 60.8 x 45.7
drawing for *Man in Fish Weir*, 1961
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

35. Padluq Pudlat (Pudlo)
(b.1916)
Eagle Carrying Man, 1963
printer: Iyola Kingwatsiak
stonecut print
34.8 x 35.9; 62.6 x 49.5
Collection: National Museum of Man,
Ottawa

36. Padluq Pudlat (Pudlo)
(b.1916)
Untitled, c.1963
graphite
34.8 x 36.0; 47.8 x 60.3
drawing for *Eagle Carrying Man*,
1963
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

37. Kenojuak Ashevak
(b.1927)
Geese Frightened by Fox, 1960
printer: Lukta Qiatsuk
stonecut print
45.5 x 50.8; 54.4 x 60.8
Collection: Glenbow Museum
61.25.19

38. Kenojuak Ashevak
(b.1927)
Untitled, c.1960
graphite
20.2 x 24.1; 20.4 x 24.1
drawing for *Geese Frightened by Fox*,
1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

39. Kenojuak Ashevak
(b.1927)
Complex of Birds, 1960
printer: Eegyvadluq Pootoogook
stonecut print
45.5 x 55.7; 61.0 x 66.0
Collection: Glenbow Museum
61.25.16

40. Kenojuak Ashevak
(b.1927)
Untitled, c.1960
graphite
41.5 x 53.0; 41.8 x 53.0
drawing for *Complex of Birds*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

41. Kenojuak Ashevak
(b.1927)
Hare Spirits, 1960
printer: Kananginak Pootoogook
stencil print
43.0 x 49.0; 48.3 x 60.6
Collection: Glenbow Museum
61.25.20
Dorothy Eber ("Johnniebo: Time to set the record straight," *Canadian Forum*, January 1973, pp. 6-9) reports that interviews with Kenojuak revealed that the drawings for *Hare Spirits* and *Woman Who Lives in the Sun*, among others, were not by Kenojuak, but by her husband, Johnniebo Ashevak. Terrence Ryan suggests that the original form for these drawings may have been done in small format by Kenojuak, and then worked up into large drawings by Johnniebo. Kenojuak, in an interview conducted by the author in September 1984, admitted that she and Johnniebo sometimes collaborated on drawings. In the case of *Woman Who Lives in the Sun*, the plumed face appears in a series of Kenojuak drawings from the 1960 period, most notably CD 040-271a 59/65; and CD 040-252a.

42. Kenojuak Ashevak
(b.1927)
Untitled, c.1960
graphite
42.0 x 51.8; 42.3 x 53.2
drawing for *Hare Spirits*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

43. Kenojuak Ashevak
(b.1927)
Woman Who Lives in the Sun, 1960
printer: Lukta Qiatsuk
stonecut print
41.2 x 50.0; 49.2 x 66.5
Collection: Glenbow Museum
61.25.15
See footnote for *Hare Spirits*,
catalogue number 41.

44. Kenojuak Ashevak
(b.1927)
Untitled, c.1960
graphite
41.1 x 50.0; 41.8 x 52.8
drawing for *Woman Who Lives in the Sun*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

45. Kenojuak Ashevak
(b.1927)
Bird Humans, 1960
printer: Eegyvadluq Pootoogook
stonecut print
46.2 x 59.8; 60.5 x 72.0
Collection: Glenbow Museum
61.25.25

BEST COPY AVAILABLE

46. Kenojuak Ashevak
(b.1927)
Untitled, c.1960
graphite
44.1 x 58.4; 45.7 x 61.4
drawing for *Bird Humans*, 1960
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

* **47.** Kenojuak Ashevak
(b.1927)
Birds in Blue, 1963
printer: Iyola Kingwatsiak
stonecut print
42.5 x 55.0; 62.7 x 92.4
Collection: Glenbow Museum
66.17.15

48. Kenojuak Ashevak
(b.1927)
Untitled, c.1963
graphite
42.0 x 56.5; 45.8 x 61.2
drawing for *Birds in Blue*, 1963
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

49. Kenojuak Ashevak
(b.1927)
Birds and Woman's Face, 1963
printer: Lukta Qiatsuk
stonecut print
61.7 x 28.5; 86.1 x 62.5
Collection: Glenbow Museum
66.17.14

50. Kenojuak Ashevak
(b.1927)
Untitled, c.1963
graphite
61.2 x 29.0; 64.2 x 30.9
drawing for *Birds and Woman's Face*, 1963
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

51. Kenojuak Ashevak
(b.1927)
Woman who lives in the Sun, n.d.
stonecut block
50.0 x 60.0 x 10.0
Collection: West Baffin Eskimo
Co-operative, Cape Dorset

* Denotes work illustrated in colour.

Credits

Photograph credits:
All photographs are reproduced with the permission of the West Baffin Eskimo Co-operative Ltd., Cape Dorset, Northwest Territories, Canada.

All photographs by Glenbow Museum, Calgary, except for Indian and Northern Affairs: nos. 25, 29; and Public Archives of Canada: Kenojuak (PA-145170), Kiakshuk (PA-145168), Parr (PA-145169), Pitseolak (PA145606), Pudlat (PA-145605), Iyola and Eejyvudluk (PA-145607), Lukta (PA-145608) all by B. Korda.

Design: Cathie Faren
Photography: Ron Marsh
Typesetting: Luana Russell
Colour Separations: Colour Four
Printing: Paperworks Press Limited

L 30

Glenbow Museum